Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

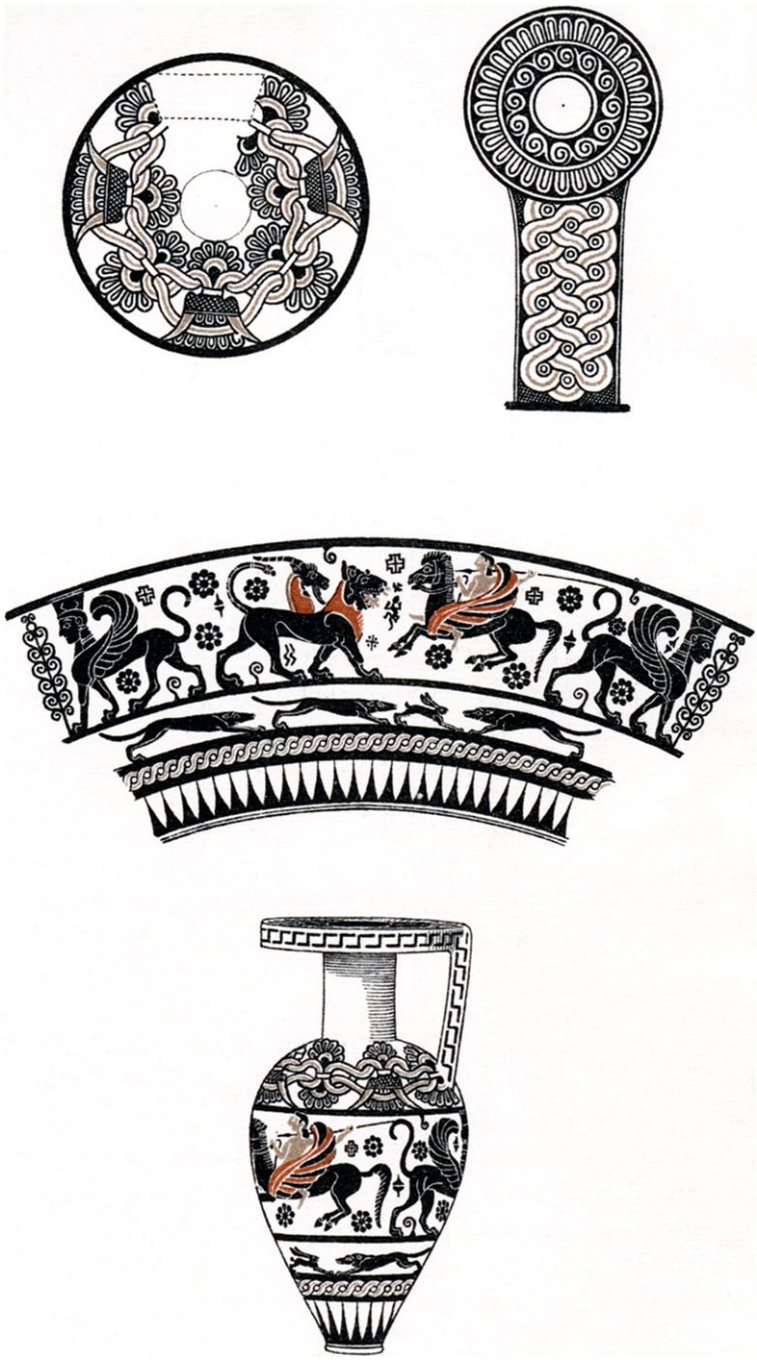
Archaeological
Institute
of America

THREE ARGIVE LEKYTHI IN THE MUSEUM OF FINE ARTS IN BOSTON

[PLATES IV, V, VI]

THE three lekythi here published for the first time form a notable feature of the recent acquisitions of the Boston Museum. Little is known of their exact provenance. No. I was purchased by the Museum in 1895, having previously changed hands several times, and was finally traced to an Athenian dealer, according to whose account it came from Thebes. Nos. II and III were acquired by the Museum in the same year, together with another lekythos (not yet published) decorated with a band of sphinxes and lions, from a private collector, who had bought all three at Corinth, but who had been unable to obtain any information as to their history or finding-place. The description which here follows has been drawn in the main from the inventory of the Museum.

I (PLATE IV) (Inv. No. 6506). Lekythos; height, 0.067 m. Form similar to those in the Berlin Antiquarium (Furtwängler, *Vasensammlung*, pl. v, No. 102). Body plummet shaped, with cylindrical neck and base, broad flat lip and handle. Clay pale greenish yellow. With the exception of the neck, the entire vase is covered with decoration. On the top of the lip is a radiating pattern divided into two parts; the inner a wave pattern, encircling the opening, and the outer a tongue pattern. Around the rim a simple meander. On the outside of the handle a triple-plait pattern, and on the shoulder a palmette lotus chain. Below this, encircling the body of the vase, is the principal design — Bellerophon's fight



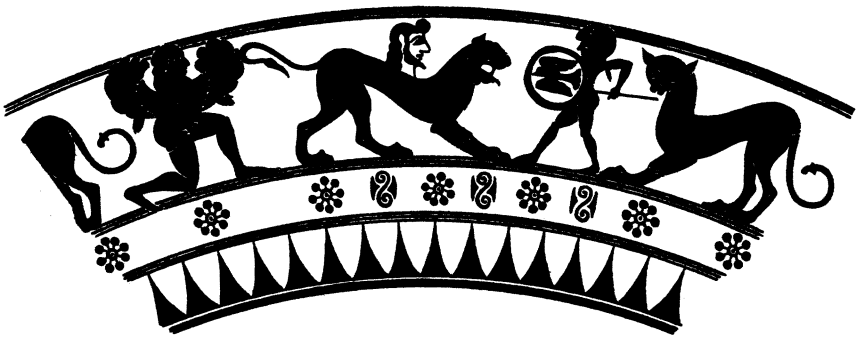
ARGIVE LEKYTHI IN THE BOSTON MUSEUM OF FINE ARTS: NO. I

with the Chimaera. The horse Pegasus is represented in profile, flying to left, his wings, of the Oriental type, being indicated in dark brown and red. He wears a bridle, the reins of which are held by Bellerophon, represented as bearded[1] with the flesh drawn in violet paint, in his left, while preparing to hurl his spear with his right.[2] The Chimaera advancing toward him, in profile to right, is of the usual type, with lion's head and body, goat's head and neck projecting from the centre of his back, and tail in the form of a serpent. Red paint is used on the necks of the lion and goat, the tongue of the former being indicated in violet. On either side of the principal group is a sphinx, with a *stephané* on its head, walking away from the central figures. They are separated by a vertical scroll pattern directly beneath the handle. In the field rosettes, crosses, pothooks, and various geometrical designs, and between the Chimaera and Pegasus a lizard. Below the central frieze is a smaller frieze representing dogs chasing a hare. Below this is a band of double-plait pattern, and around the foot are rays. All decorations are in a dark chocolate brown, with very delicately incised lines used in all the figures. The vase is intact.

II (PLATE V) (Inv. No. 6507). Lekythos; height, 0.065 m. Shape similar to No. I, but with less elaborate decoration. On the lip are three bands, the inner a meander, then a wave pattern, and rays on the outside. Around the rim dots. On the handle a double-plait between two vertical bands of a herring-bone pattern. On the shoulder a palmette lotus chain, in which the scrolls are curved inward, like the volutes of an Ionic capital. Around the body a frieze containing the principal design. In the centre a lion, profile to right, from whose

[1] The beard itself has almost disappeared, and only a careful scrutiny of the surface with a glass reveals any traces of it. For this reason it escaped the notice of the designer of the drawing, and is not indicated.

[2] It would seem at first sight as if the spear were held in the *left* hand, but as the right is the natural spear hand, and as the spear passes *behind* Bellerophon's head, there can be no question on this point; faulty drawing is responsible for the confusion.



ARGIVE LEKYTHI IN THE BOSTON MUSEUM OF FINE ARTS: NO. II

back grows a bearded human head. Facing him a warrior to left, armed with Corinthian helmet, cuirass, and greaves. In his right he carries his spear horizontally, as if about to thrust, and in his left a shield (device, flying eagle). Behind the warrior a panther, crouching, body in profile, head full front; behind the lion, under the handle, a winged, male, bearded figure, in the usual flying and running schema. Below, a band of rosettes and geometrical ornaments; around the foot, rays. Clay of a pale brownish color, with decoration in various shades of brown running almost to black. Incised lines used in all the figures. The vase is intact.

III (PLATE VI) (Inv. No. 6508). Lekythos; height, 0.07 m. Shape similar to preceding. Pale brownish yellow clay. With the exception of the neck, the entire vase is covered with decoration. On the lip three bands, 'star' ornament in the centre, wave pattern, and rays outside. Around the rim a simple meander, and on the handle a triple-plait pattern. On the shoulder a frieze, a lion to right about to spring on a goat walking to left. Behind the latter another goat browsing to right. In the field pothooks, Maltese crosses, rosettes, and geometric ornaments. Around the body is the principal design, as follows:

In the middle a centaur of the earliest type, with the entire figure of a man joined to the body and hind legs of a horse, walking to right. He is bearded, and wears a short, close-fitting jacket with short sleeves. In his right, extended behind him, he holds the branch of a tree, and leans with his left upon a long staff, which is seized by another figure advancing to left. The latter is bearded, and wears a garment not unlike that of the centaur, with greaves upon his legs; a large sword hangs at his side, and in his raised left he holds an object with four prongs. Behind him, running to right, is a youthful, beardless figure, carrying a sword in his right, his left raised. Between this figure and the centaur at the back, a sort of pedestal, surmounted by a round object, on which two eagles are perched. On either side is a flying eagle. In the field

swastikas, rosettes, pothooks, and geometric designs similar to those on Nos. I and II. The decoration is in dark brown, with incised lines; red is freely used in all the figures. The lip and handle have been broken off, but repaired without restorations.

That the subject of No. I is Bellerophon's fight with the Chimaera is, of course, evident; but the explanation of the subjects of Nos. II and III is not apparent at first sight. Before considering the vases in detail, it will be well, even at the risk of repeating some well-known facts, to define the Argive style, and to discuss its proper position in Greek ceramic art.

I have used the term 'Argive' rather than 'Protocorinthian,' since a careful study of this period during the past three years has convinced me that the old term is thoroughly unsatisfactory, and that the rightful home of the style lies in the Argolid. While I cannot regard the Argolic origin of the so-called 'Protocorinthian' style as being absolutely established, the reasons for assigning the style to that locality are too strong to be ignored, and give, at least, a name infinitely more appropriate than the old one. That was a term invented by Furtwängler,[1] not as a definite statement of its origin, but simply to signify its priority to the Corinthian class, with which it has much in common. But though this term has been generally accepted, in default of a better, for the last twenty years, it has always been regarded as unsatisfactory and misleading, and only the inability of scholars to unite upon one definite centre for the style has prevented its being supplanted. Up to the present time no definite origin had been assigned to it, except Chalcis.[2] A hint to the solution was given some years ago by the excavations at the Necropole del Fusco at Syracuse, and at Megara Hyblaea, conducted by Orsi. But with the close of the American excavations at the Argive Heraeum, con-

[1] 'Bronzefunde aus Olympia,' *Abh. d. Berl. Akad.* 1879, pp. 46, 51.

[2] Helbig, *Die Italiker in der Po-ebene*, p. 84. Helbig's view is also supported by Dümmler (*Jahrb.* 1887, p. 19), and more recently by Stuart Jones (*J.H.S.* 1896, p. 333).

ARGIVE LEKYTHI IN THE BOSTON MUSEUM OF FINE ARTS: NO. III

ducted by Dr. Charles Waldstein, this so-called Protocorinthian style was found there in such quantities as to justify him in his idea from the beginning of the excavations that the so-called Protocorinthian style is of Argive origin, a view since expressed by Furtwängler.[1] This ware found at the Heraeum far exceeded any other class of vases found on the site, and was present in larger quantities than at any other Greek site, not excepting Syracuse and Megara Hyblaea. It is, of course, true that mere quantity is not alone sufficient to give a name to a class of vases, but considering the great activity of the Argolid during the Mycenaean epoch as a centre of the vase industry, the close connection between this style and the Mycenaean, which will be shown below, and the fact that at the Heraeum alone have we a full development of the style from beginning to end, the adoption of the term 'Argive' becomes extremely probable, if not absolutely certain, and is at least a far more satisfactory term than 'Protocorinthian.'

I regret that pending the appearance of my article on the vase fragments of the Heraeum, shortly to appear in the report of the excavations, I can only, in the compass of this article, briefly outline the theory which has been more fully developed there. Besides affirming its Argive origin, I believe that the Argive style is not, as has been heretofore supposed, a connecting link between the geometric and Corinthian styles, but rather a direct offshoot of the Mycenaean style, and contemporaneous with the geometric, being finally succeeded by the Corinthian.

In the first place, fragments of this style were found at the Heraeum in the lowest levels, along with Mycenaean fragments, which was the same case at Aegina, according to Dümmler (*loc. cit.*). Secondly, the vases and fragments of the former style were seen to fall into three classes, with connecting links between them. I shall term these three classes of Argive ware, Early, Linear, and Oriental. It may be easily seen that the prevailing principle of the Argive style is linear, *i.e.* a use of

[1] *Berl. Phil. Wochenschrift*, 1895, p. 202.

pure line ornamentation, as opposed to pictorial ornamentation (as in the Mycenaean), since the belly of Argive vases is decorated with a series of parallel lines, stripes, or bands, varying from lines of a hair's-breadth to much coarser ones. Now, in the decadence of the Mycenaean style, the pictorial motives, which play so large a part in the earlier classes, become conventionalized, and, in the later period (the third and fourth classes of the style, Furtwängler and Loeschcke, *Mykenische Vasen*, p. viii), the tendency to ornament the bellies of vases with parallel stripes or lines becomes very noticeable. Among the Heraeum vases, there appear several of a lekythos shape, with short neck, whose sole decoration consists of parallel lines or bands, the technique, in clay, glaze, and decoration, being closely allied to the Mycenaean. Also, of similar technique and decoration, a number of vases resembling very strongly the 'pseudamphora,' save that they have but one handle. The shapes, however, are not those of the Mycenaean style proper, and hence must be assigned to a transitional period. This forms the first of our Argive classes.[1]

The second class ('Linear Argive') is connected with the first by several links. It would seem that after the introduction of the geometric style into the Argolid, the Argive style, while keeping its linear principle intact, borrowed freely from its neighbor the various geometric motives, and that the two styles flourished, side by side, for at least a century and a half. Two shapes are characteristic of this second period: the lekythos, which has now acquired a long neck, with a cone-shaped body, and the two-handled bowl or 'skyphos.' While the belly of the vase is still adorned with the same series of parallel stripes, the rim of the skyphos, and the shoulder and neck of the lekythos are ornamented with friezes of purely geo-

[1] This classification and exposition of the Argive style differs in some respects from that recently advanced by Dr. Waldstein (*Am. Journ. of Arch.* 1900, p. 71). While agreeing with him thoroughly as to the 'linear' principle he advocates, I have preferred to abide by my own classification which was made in Athens four years ago. This point will be discussed more thoroughly in the forthcoming publication of the Heraeum vase-fragments.

metric motives, meanders, squares, lozenges, etc. Ray patterns are also freely used around the bases of the lekythi. Some of the earliest types show the later Mycenaean motives, pothooks, zigzags, *swastikas*, etc. This second period was extremely common at the Heraeum, and is the usual type found at Syracuse.[1] The clay at this time, seems to have an individuality of its own, and is of a finer and clearer variety than the geometric. It is generally of a reddish or greenish gray tint, and is similar in many ways to that used in Corinthian vases, though enough technical differences exist to prevent the two being confused.

With the third class ('Oriental Argive') the geometric influence ceases. The rise of the Oriental influence in the Argolid can only be responsible for this. That influence, which became such a factor in the art of the seventh century in Greece, found in the Argive style a suitable type with which to ally itself, and, being stylistically, diametrically opposed to the whole geometric system, finally drove it to the wall. Not that such a change took place immediately; we can see by later specimens of the previous class that the introduction of Oriental motives was slow, and, for a while, geometric and Oriental motives were extensively employed on the same vase. But gradually geometric themes are displaced, and the human or animal figure, with its attendant mass of extraneous ornament, usurps the field entirely. It is to this class that the three lekythi of this article belong.

Though small lekythi, such as ours, are among the most characteristic vases of the style, they are not the only types. Larger vases, such as skyphoi, oinochoai, etc., were found both at the Heraeum and at Aegina.[2] At the same time, the lekythos is the favorite shape and shows better the transition between the linear and Oriental periods of the Argive style. With the rise of the Oriental influence, the linear principle, though not

[1] Orsi, *Notizie degli Scavi* (Acad. dei Lincei), 1893, pp. 451 ff.; 1895, pp. 109 ff. Cf. also *J. H. S.* 1890, p. 171.

[2] Pallat, *Ath. Mitth.* 1897, p. 265.

abandoned, is relegated to a secondary position, and the frieze becomes the chief feature. Ornaments in field as a wealth of decoration, with a free use of the incised line, are now used, and the application of different shades of paint — maroon, violet, red, and yellow — becomes a common and characteristic feature.

Our analysis of the Argive style would hardly be complete without some discussion as to its relation to its successor, the Corinthian style, since such I assume the latter to be. This view, as well as those just given, is entirely opposed to those expressed by Couve[1] in the latest discussion of the subject, who denies any connection between the two, and sees in the Argive style only an offshoot of the Dipylon: "Je crois donc qu'on peut affirmer l'entière indépendance des deux groupes proto-corinthien et corinthien . . . il serait facile de montrer que la style proto-corinthien n'est pas autre chose qu'une dégénérescence du style géométrique d'Athènes. . . . Comme les vases proto-attiques, comme ceux du groupe de Phalère, comme les vases géométriques d'Italie, les vases proto-corinthiens représentent, par les caractères de leur décoration, les derniers efforts du style géométrique" (p. 220). I cannot believe that, had the Heraeum material been accessible to M. Couve, he would have expressed any such opinion, in favor of which the Heraeum, at least, certainly furnishes no evidence. It seems to me far more probable that the Argive style rather influenced the Phaleron types than *vice versa;* however, a discussion on this point is rather beyond the scope of this article. But I believe that M. Couve is certainly wrong in declaring that no connection exists between the Argive and Corinthian styles. Such a connection seems to me to be one of the few positive facts we can gather from the Heraeum, as both styles are found there, the Corinthian in far smaller quantities.

It is quite possible that at the beginning of the seventh century, when the Oriental influence began to make itself felt in Greece, it should have extended through Corinth, as well as

[1] *Revue Archéologique*, 1898, p. 213.

the Argolid, in which case both styles would be contemporaneous. But the weakness of the claims of Corinth as the originator of the Oriental Argive, setting the example through her own peculiar fabric, lies in the fact that we have no proof that an independent ceramic industry existed in Corinth before the beginning of the seventh century. Mycenaean and geometric vases are found there too rarely, and the probabilities are that such vases were imported from the Argolid or Attica. But it is absolutely certain that from the Mycenaean times downward, the Argolid was a very flourishing centre for the manufacture of vases, and it is far more likely that a given influence entering at the same time in two different places should make itself more felt in the place having a style already established. If the Oriental period of the Argive style and the early Corinthian be compared, it may be easily seen that the superiority of the former does not lie in the fact that it is stylistically more advanced (which would be the case were the Oriental Argive directly influenced by the Corinthian), but in the new influence adopted by skilful potters to a style in the manufacture of which they were thoroughly at home.[1] If then Corinth, under the pressure of the new influence, created a type of her own, it is more than probable that she should borrow it from her neighbor, Argos, and then mould it to her own devices. If the sequence of the Oriental Argive and the earlier classes is plain at the Heraeum, equally so is the sequence of the Corinthian and the Oriental Argive. A large number of fragments was found which possess the characteristics of both styles clearly marked, until finally the linear feature of the Argive style was completely lost, and the flamboyancy of the Corinthian rules the field.

The class to which our three lekythi belong is now well represented. Couve enumerates nineteen, giving those only on

[1] Boehlau (*Aus Ionischen und Italischen Necropolen*, p. 113 ff.) objects to the connection between the Argive and the Corinthian styles on the ground of the inferiority of the Corinthian technique, and seems disposed to regard the Oriental Argive as a Corinthian product. This objection, it seems to me, is answered by what was said above.

which the human figure or a *genre* scene is represented. To this class belong all those lekythi on which a frieze of animals is found, of more or less careful technique. It must be admitted that lekythi of this description found at the Heraeum were not remarkable for their subjects or technique, but the Oriental Argive class was well represented by other shapes, skyphoi, pyxides, etc. In view of the time of the decadence of the geometric style and the rise of the Corinthian, we may assign to this period of the Argive style a date somewhere in the neighborhood of the beginning of the seventh century.

Having roughly sketched the origin and development of the Argive style, we can now proceed to the study of the vases themselves. The subject of No. I, as we have said, is Bellerophon's fight with the Chimaera.

There are few subjects in Greek art more popular than this scene,[1] even from the earliest times. It is as old as Homer.[2] Whether Pegasus's share in the fight is recognized by Homer is doubtful, there being no direct reference to him, except that implied by the words *θεῶν τεράεσσι πιθήσας* (*Iliad*, VI, 183). Hesiod's Theogony (278 ff.) is the earliest direct literary evidence for the appearance of Pegasus. The Chimaera, however, is an integral part of the legend from the beginning, and a monster of triple form, according to the *Iliad* (VI, 181):

> *πρόσθε λέων, ὄπισθεν δὲ δράκων, μέσση δὲ χίμαιρα,*
> *δεινὸν ἀποπνείουσα πυρὸς μένος αἰθομένοιο.*

Hesiod's description is similar, save that he gives the monster three heads — a lion's, goat's, and serpent's. All the later literature is divided between these two conceptions.

We have here to deal only with the artistic treatment of the myth. The earliest conception of the Chimaera occurs on

[1] A discussion of this myth is rather beyond the scope of this article: cf. especially Rapp's article in Roscher's *Lexicon*, I, p. 757, and the article 'Chimaera' in the same volume, p. 893; see also Daremberg-Saglio, *Dict. des Ant. Grecques et Romaines*, I, p. 684 ('Bellerophon') and p. 1102 ('Chimaera'); Milchhoefer, *Anfänge der Kunst*, p. 81.

[2] *Iliad*, VI, 152–205.

the 'Island Stones,' and one of the earliest stones has the Chimaera on one side and the winged horse on the other, establishing, as Milchhoefer remarks (*op. cit.*, p. 81, fig. 52), a very early connection between the two.[1] It is difficult to decide just when the common type of the Chimaera, with the body and head of a lion, the head of a goat growing from the lion's back, and the tail in the form of a serpent, appears, since it is open to question whether on the 'Island Stones,' which show the lion's and goat's heads very plainly, we can recognize such a tail. As far as I know, no representation of Bellerophon or the Chimaera occurs on any vase of the Mycenaean and geometric periods. A situla from Daphne in the British Museum (B. 105; cf. *Jahrb.* 1895, p. 37, fig. 1) has Bellerophon and Pegasus on one side, and the Chimaera on the other, but it cannot be earlier than the sixth century, while the terracotta relief from Melos[2] and the Camirus plate[3] are certainly of a later date than our lekythos, which gives us probably the earliest extant treatment of the myth in its complete form.

The sphinxes, lizard, etc., have no connection with the principal group; they are merely an instance of the *horror vacui*, which is such a distinctive feature of the Corinthian style, due to the Oriental influence, and are used here purely for decorative purposes, not as mythological accessories. A bearded Bellerophon, as he is here, is a marked variation from the usual type, which represents him as a beardless youth, but as it was the favorite custom of archaic art to represent their gods and heroes as bearded, comment is unnecessary. The artist of our lekythos deserves credit for one very neat touch, since, in order to give the appearance of flying, he has represented Pegasus with all four feet in the air. This deserves notice, for the common representation of flying all through

[1] This connection became a favorite one in Corinthian coins of the fifth century, which have Bellerophon mounted on Pegasus on the obverse, and the Chimaera on the reverse. Pegasus alone is often found on the reverse of Corinthian coins, as is the Chimaera on the reverse of coins of Libyon.

[2] Müller-Wieseler, *D.A.K.* I, 52.

[3] Darenberg-Saglio, *Dict.* I, p. 1103, fig. 1365.

this period, never reaches such a pitch of realism; all flying figures are portrayed with one foot, if not both, on the ground, in the usual 'flying and running' schema. It may be remembered that on one of the Vaphio cups (Ἐφημ. Ἀρχ., 1888–89, pl. x, no. 1) the idea of a rapid rush is well expressed by one of the bulls, which has all four feet clear of the ground. There, however, the idea of motion, not flying, was the artist's object, while here the artist has tried to represent Pegasus hovering in the air and just about to alight.

The Chimaera is the conventional type, and from the red tongue with its curious forked shape, we may perhaps assume that the artist was trying to justify the epithet of δεινὸν ἀποπνείουσα πυρὸς μένος. The snake's head at the tip of the tail is very delicately drawn. The scene as a whole is treated with a broader spirit of realism than was to have been expected from this period. As a rule, the commonest type of the battle represents the Chimaera below, speared by Bellerophon from above (*e.g.* the Melos terracotta; cf. also *Mon. d. Inst.*, II, 50; IX, 52[1]), very much in the fashion of St. George and the dragon, and agrees better with the description of Apollodorus (II, 3, 2) that Bellerophon, lifted by Pegasus high in the air, slew the monster from his lofty perch, than does our lekythos, where a close combat seems inevitable.

Turning to the lower frieze, we find a subject extremely popular in vase-painting during the archaic period, — the chase of a hare by dogs. Few subjects adapt themselves better to a narrow frieze than this, where the action runs in long horizontal lines, with no perpendicular lines to break the continuity. Being thus decidedly linear in its feeling, it was eminently suited to Argive style. At first it occupies the chief frieze of lekythi of the third class, but after the tendency to portray some definite scene on a vase had become widespread, we find it relegated to a secondary position as a purely decorative feature. This motive has been carefully analyzed

[1] For a collection of the various monuments relating to the scene, see Fischer, *Bellerophon*, Leipsic, 1851, pp. 66–80.

by Loeschcke,[1] who traces it back to the Hesiodic shield of Herakles, through the influence of metal work.

No. II seems more similar to No. I than No. III, though many points of difference exist between them. We may regard it as the last of the three chronologically, since the style is more closely allied to the Corinthian type proper. The lack of ornaments in field is remarkable. At first sight the most plausible interpretation of the scene is Bellerophon and the Chimaera over again, but against such an interpretation difficulties present themselves at once. If the warrior be Bellerophon, Pegasus, the *sine qua non* of the contest, is wanting; and if the monster be the Chimaera, it has a human head instead of a goat's, and no serpent's tail. Moreover, no instance of Bellerophon's fight against the Chimaera, without Pegasus, can be found. The human head in the lion's back may be paralleled by a plate from Praeneste,[2] where we have several plastic figures of lions with human heads growing from their backs. But though several instances of the Bellerophon myth can be found on Etruscan mirrors, the Praeneste plate, which is certainly not Phoenician, has no connection with the legend.

Of the lekythi in Couve's list, No. 14 seems to bear a strong resemblance to No. II, but such resemblance is of purely negative value. The two sphinxes there portrayed have nothing whatever to do with the warrior; were he attacking a sphinx, we should have a close analogy at once. It must be remembered that during the Oriental period in Greek art, especially in vase-painting, there was a great fondness for portraying monsters or animals with attributes entirely foreign to their natures, as gryphons, sirens, or birds and beasts with human heads. On Corinthian vases,[3] we find these fantastic creatures intermingled with human figures which have no more significance than the monsters themselves. No. 14 is a good example of this.

[1] *Arch. Zeit.* 1881, p. 29.
[2] *Mon. d. Inst.* X, pl. 31, 1, 1 *b*.
[3] Cf. Wilisch, *Altkorinthische Thonindustrie*, p. 44.

The winged demon is not a new feature, and occurs, in fact, on No. 5, while the panther is one of the commonest motives on Corinthian vases. Neither of these figures, as we have seen, has any relation with the central group. It may, of course, be questioned whether the artist did not have some idea of the Bellerophon myth, distorted, perhaps, in his mind, but such is probably not the case. Instances of combats between two men, or men and animals, are so common on vases of this period that we can only recognize here a simple battle between a man and a lion, with the addition to the latter of a human head, due to that spirit of fantasy which is so characteristic of Greek art at this period.

No. III is by far the most interesting of our lekythi, but the most obscure, since it presents three problems, of which no exact solution seems possible: first, the proper arrangement of the group; second, the identification of the two male figures; and, lastly, the interpretation of the object on which the birds are perched.

The centaur occupies the central position in the front of the lekythos, while the running figure with the sword falls almost directly beneath the handle, so that the chief interest lies in the centaur and his opponent. That some definite mythological scene is here presented is too evident to be disputed, so that the running figure cannot be considered as an accessory, but must be part of the action. Two explanations are possible: either the centaur is being attacked in front and rear by his opponents, or else he is pursuing the running figure, and is checked by the other. The latter explanation seems the more probable since the curious object with the birds lies *between* the running figure and the centaur. It is obvious that if the former scheme had been intended, this object, which is probably a mere ornament in field having no connection with the scene, would have been placed below the handle, entirely out of the action. Clearly, then, a pursuit of some sort is represented.

The presence of the centaur confines the meaning still further, since the scenes on vases which contain him, although

numerous, are generally variations of the same myth, Herakles's Centauromachia. To recognize the centaur's opponent as Herakles, seems the only possible solution. At first sight he lacks the conventional attributes, the lion skin, club or bow, but these are not always found with representations of Herakles. The sword, as an attribute of Herakles, occurs quite frequently on vase-paintings (cf. Furtwängler in Roscher's *Lexicon*, I, 2140). The variation consists here in the sword being fastened at the side, not swung in the hand. Two scenes, however, make the identification certain : first, an Attic black-figured amphora of the earliest type in Athens (*Ant. Denk.* I, 57), where Herakles, bearded, clad in a short chiton, and armed only with a sword, is fighting the centaur Nessus ; and second, a Corinthian skyphos, in the possession of Rayet (*J.H.S.*, I, 1 ; also in Rayet and Collignon, *Hist. de la Céram. grec*, p. 55, fig. 31), on which Herakles, entirely naked, with a branch in each hand, puts the centaurs to flight. The attitude of Herakles on the latter vase is almost identical with his attitude on our lekythos. The centaurs on the Rayet skyphos hold branches in their hands which end in roots, and Herakles also seems to hold the root of a tree in his left ; in view of this, there can be no reasonable doubt that the object in the left hand of Herakles on our lekythos, is no thunderbolt or axe, but simply the large root of some tree.

Behind Herakles is a figure which, from the absence of a beard, is clearly a youth. To identify this figure as Herakles's comrade and helper, Iolaos, is a possibility. He is found on a black-figured lekythos in Munich (No. 772), where Herakles is pursuing the centaur, Eurytion, and on a vase in Athens (No. 403 ; see Roscher's *Lexicon*, II, 288 *d*), as a companion of the combat on Mt. Pholoë. This combat would seem to be the one intended here, since the absence of a female figure shows clearly that no treatment of the Nessus[1] or Eurytion contests

[1] Only Herakles and Nessus are represented on the Nessus vase in Athens, but, as the other half of the vase is entirely restored in plaster, it is quite possible that a female figure was represented there.

was intended. Less probable would be to recognize a Lapith combat with the two warriors, as Theseus and Perithoüs. It must be admitted that the exact identification of the scene is doubtful, but that Herakles, at least, is here represented, seems to me positively certain.

I can offer no satisfactory explanation for the object on which the birds are perched, having been unable, after a careful search, to find any object which resembles it in any way. On the Rayet skyphos, two objects are associated with Herakles's Centauromachia — the cask of Pholos and the altar from which the brands were taken. Neither identification suits the case here. The presence of the birds seems to warrant our seeing in it a mere ornament in field. The two flying eagles evidently serve that purpose, and the birds are perched on it with perhaps a similar spirit to that shown in the figures of cocks perched on the columns of Panathenaic amphoras. It seems fairly certain, however, that the object, whatever it may be, has no connection with the action of the vase.

A few technical points are worthy of notice. The frieze on the shoulder is of slightly better execution than the main frieze, but presents no striking features. The centaur is represented in the older form with human forelegs,[1] and in similar fashion to the gold hormus from Camirus,[2] where a complete human figure is represented, to which the body and legs of a horse have been added, with no attempt at a symmetrical juncture. The hair on all the figures is treated in the same arrangement of ribbed lines found on the archaic Apollo figures (especially the Apollo from Tenea). The drawing and execution are poor, and the whole style rather primitive in character. We may safely regard this lekythos as the oldest of the three.

The discussion of the general scheme of ornamentation has been reserved for the last, it being of less importance than the subject-matter of the lekythi themselves. The distinctive ornament of the three is the plait pattern, or *guilloche*, used as the handle decoration on all, and below the hare-hunt of No. I.

[1] Cf. Roscher's *Lexicon*, II, 1076. [2] Salzmann, *Nécropole de Camirus*, pl. i.

That the motive is derived from metal work, more probably from shields, is fairly certain. In passing, it is worth while to call attention to a suggestion of Loeschcke's (*Arch. Zeit.*, 1883, p. 59), that we may recognize in the words *περὶ δ' ἄντυγα βάλλε φαεινὴν τρίπλακα μαρμαρέην* (*Iliad*, XVIII, 479), a triple woven rim of this description. A double plait may be found on Mycenaean vases,[1] and I have noted several instances of this ornament on Mycenaean fragments from the Heraeum. The rays, waves, meanders, etc., have no especial interest; they are all characteristic ornaments of the Mycenaean period.

The palmette of No. I resembles strongly that of Couve's No. 4, the Berlin lekythos, and it is evident that we have in this period one of the earliest essays in the use of the motive before it attained its full development. Different is the treatment of the palmette on No. II, which is very similar to the capital of an Ionic column (cf. Boehlau, *op. cit.* p. 110, fig. 61). The scroll between the two sphinxes is curious, and suggests the *caduceus* of Hermes; it is, however, a purely conventional motive, elaborated perhaps from a Mycenaean flower pattern (cf. *Myk. Vas.*, pl. xxxi, 293). The numerous other designs, *swastikas*, four-barred sigmas, pothooks, rosettes, etc., are no new feature; most of them are relics of the Mycenaean style, and almost all may be found on Melian[2] or Rhodian vases.

We have seen that the Argive style is older than has been supposed heretofore, dating certainly from Mycenaean times. That its manufacture did not continue after the seventh century seems a reasonable supposition, in view of the fact that no fragments of this style were found at Naucratis (cf. Smith, *J.H.S.*, 1890, p. 176). Certain it is, however, that from the beginning of the eighth century it played a most important part in the Argolid, and during the seventh century became one of the most popular styles in Greece and her various colonies.

JOSEPH CLARK HOPPIN.

[1] Furtwängler and Loeschcke, *Mykenische Vasen*, pl. xxxiv, 338.

[2] For the scrolls beneath the main frieze of No. II, cf. Conze, *Melische Vasen*, pl. v.